



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

buried in an American review of sixteen years ago the author had not seen them, but it is just as likely that, being rather pressed toward the close of his book, he preferred to neglect what is, after all, a minor point in the history of Italian Gothic, having no great fancy for Cistercians. He lets himself have opinions about all sorts of things: landscapes, the temperament of races, the way churches should be built nowadays. Much of the reader's pleasure in the book springs from this life and play of opinion, and much more from the immensely decorative drawings, the author's own, which are not only pictorial and suggestive everywhere, but far clearer than the average, so that the eye singles out the point at once. Why should not more books imitate this point?

---

Professor Marquand's book\* is a disappointment. It is unpedantic, detailed, long and very dull. It takes up practically the same matters twice or thrice and says nothing that the reader can remember afterwards. It is all fatally indisputable: why say it all, the reader wonders, and why say it so, when a pocket A B C volume would hold the whole? The impression it produces is that the author is what, in some walks of life, is called stale. Clergymen and athletes are liable to the same state. He is, in effect, overtrained and flat; he knows his matter well and wearily. The wise clergyman will close up his Bible and go fishing for a month with Marcus Aurelius in his pocket. The wise prize-fighter will break training; and the wise student will look far afield to another land and age for a while, after putting all his old lecture-notes into the fire. Professor Gardner's delightful book on Greek sculpture in this same series has shown how it is possible to be thorough, scholarly and yet full of the most vivid interest; and Professor Marquand has approved himself at other times no less delightful. He should have done more for his publishers, his audience and himself.

---

This volume of twenty-eight essays,† none of them very long, on a handful of Dutchmen of the seventeenth century, is rather un-

\* "Greek Architecture." By Allan Marquand, Ph.D., L.H.D. New York: The Macmillan Company, 1909.

† "Great Masters of Dutch and Flemish Painting." By Wilhelm Bode. Translated by Margaret L. Clarke. London: Duckworth & Co. New York: Charles Scribner's Sons, 1909.